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they show only that the Glastonbury legend may in the future be dissociated from the accounts of Arthur's last battle. As to the supposed location of the latter we have better grounds, perhaps, in spite of the above arguments, to place it in Cornwall than in the far North. The name of Gorlois and Modred have for some time been recognized to be of Cornish origin.¹² Furthermore, Prof. Zimmer¹³ has shown beyond reasonable doubt that when the Irish founded the Kingdom of Scotland in the third and fourth centuries they also landed in South Wales and established Demetia, which included Cornwall. When in the fifth century the Saxons attacked the British in Wales the latter turned on their Irish neighbors, then called "Scots," and subjugated them. This contest probably occurred long before Arthur's date, but it is quite possible that a memory of it has survived in the romantic accounts of his life, especially those which have made Camlan so famous.

Mr. Dickinson's inquiry concludes with an attempt to determine more precisely than has yet been done the location of several Cornish strongholds which legend connects with Arthur's career. His discussion of Tintagel and Kelliwic is very interesting and instructive. Caradigan, however, which together with Mr. Phillimore he identifies with Cardinham, is rather Cardigan, as M. Lot has recently pointed out.¹⁴

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ENGLISH PROSODY.

An Introduction to the Scientific Study of Poetry; being Prolegomena to a Science of English Prosody, by MARK H. LIDDELL. Doubleday, Page, & Co. New York: 1902. Pp. xvi+312. \$1.25.

THE science of English prosody is confessedly in so unsatisfactory a condition that any serious attempt to establish its theories or explain its facts deserves respectful attention. Prof. Liddell begins his attempt by criticising various inadequate notions of poetry. We are told, he says (p. 5), that

"poetry is a thing of God;" that it is "the finer spirit of knowledge;" that it is "something divine;" that it is the "opposition of

¹² Cf. Rhys, *Arthurian Legend*, Oxford, 1891, p. 392; Loth, *Études celtiques*, in *Revue celtique*, 1898, p. 404, note 3.

¹³ *Op. cit.*, pp. 84-93; also Kuno Meyer, *Early relations between Gael and Brython*, in *Transactions of the Society of Cyrmrodorian*, 1895-1896, pp. 55-86.

¹⁴ *Romania*, xxx, p. 19.

science;" that it is "the completest expression of humanity;" that it is the "language of ideality;" that it is the "expression of the inner motions of the soul."

These notions are lamentably current, we must admit; but for the most part they are men of straw, ideas not set forth in textbooks on poetics, and certainly more illogical in their phrasing than in the ideas they stand for. Here, however, is what Prof. Liddell offers as a substitute:

"Poetry is literature, usually of a high degree of Human Interest, which, in addition to its Human Interest, has in it an added *Æsthetic* Interest due to the arrangement of some easily recognizable and constantly present concomitant of thought-formulation into a form of *æsthetic* appeal for which an appreciative *Æsthetic* Sentiment has been gradually developed in the minds of those who habitually think by means of the language in which the poetry is written."

As the sub-title shows, a science of English prosody, rather than poetics, is the aim of the book. Here, too, Prof. Liddell begins by ridiculing our use of the classic names. To him, an English "iambic pentameter" is distressing, a "monometer" monstrous (p. 168). It must be admitted, I suppose, that to one who knows only (and only a little) of classic prosody, these terms would be misleading; but I do not know of a single writer on prosody (since Shakspeare's day) who does not at once explain that, though the names are the same, the things meant are different. Lamentable as the original adoption of the terms may be, they are ineradicably present in the literature of English prosody for the past three hundred years, and if, as Prof. Liddell insists (pp. 21, 310, *et al.*), our study of prosody must be historical, the student cannot evade them. Moreover, in these three hundred years, these terms have acquired English citizenship and have fairly taken their place along with a multitude of others, equally illogical but now in established good usage. We have substituted a little, for we often call the ballad measure "four-beat," say "pause" instead of *cæsura*, and "unstressed foot" instead of *pyrrhic*. But it seems quite unlikely, at least, that "iambic pentameter" will soon be replaced by Prof. Liddell's "five-wave rising rhythm."

The classic notation of \sim -, is, to be sure, absurd, and perhaps inevitably misleading. But it is not the only notation current; Schipper and Gummere mark stressed syllables with an accent-mark, Ellis and Mayor use *o*, *1*, *2*, *ac*-

cording to the relative emphasis of the syllables, Lanier uses the musical notation, and Corson marks unstressed syllables with an α and stressed ones with an a . The current authorities seem, therefore, not to be misled by the classic prosody, and have given us our choice of at least four notations which, however wrong they may be in what they represent, are not misleading. To none of these does Prof. Liddell pay any attention.

The preface (p. ix) declares that "the treatment of the subject has been made as simple and as practical as possible." The definition of poetry we have already quoted. As nearly as the reviewer can make out, the argument is this:

Our ideas tend to express themselves not only in words but in word groups, which have fixed modulations of emphasis or stress. For example, the phrase "the power of God" is not merely a word group expressing a definite idea; its order is fixed, for "the of God power" is by no means the same thing to us. We cannot alter the stresses; for to read "*the power of God*" is to change it into something else. These units are called "thought moments."

The tendency of such thought moments, in material which possesses Human Interest, is to arrange themselves in some sort of rhythmic order, in which the rhythms may be "punctuated" by alliteration, rime, or accent. Our English verse punctuation system is based upon stress (which is discriminated in some obscure esoteric way from accent). The stress, which he calls "attention-stress," is of three kinds, word-stress, sentence-stress, and emotion-stress. The first two kinds seem fairly intelligible; by emotion-stress he means "a stress of attention due to the peculiar emotional interest which a notion may have in virtue of its relation to a recalled personal experience" (p. 197).

These stresses admit of various arrangements, so that we have the following summary of the principles of English verse form:

"English rhythms run either in rising or falling series of successive rhythm waves. In rising rhythms the even impulse is differentiated from the preceding odd impulse by receiving a greater amount of attention stress.

In rising rhythm a thought-moment may begin with a falling wave-group; or, in other words, a series in rising rhythm may be reversed for two impulses at the beginning of a new thought-moment.

Corollary: Full stressed impulses do not occur in the odd numbered places of rising rhythm, except in the case of 'reversal', nor in the even numbered places of falling rhythm. Secondarily stressed impulses may occur in any position in the verse."

In the above principles, he allows for a trochee only in the first foot of iambic measures; although we have them most frequently in the first foot, they may and do occur anywhere. The Corollary does not allow for either spondees or hovering accents, that is, for two equally stressed syllables together forming a "wave" or foot. It does not allow for a "wave" in which neither syllable has a logical stress, that is, an unstressed or pyrrhic foot.¹ In short, in many rather important instances, the book is wrong as to the facts of English verse, and in most cases, as the quotations show, is not simple and clear in its statements, but woefully obscure and well nigh unintelligible.

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GOETHE.

Goethe über seine Dichtungen, Versuch einer Sammlung aller Aeusserungen des Dichters über seine poetischen Werke. Von Dr. HANS GERHARD GRAEF. Erster Theil: Die Epischen Dichtungen. Zweiter Band. Frankfurt a/M.: Literarische Anstalt, Rütten & Loening, 1902. 8vo, iv+697 pp.

GRAEF's monumental work on Goethe, the first part of which has now been completed by the appearance of the second volume, is easily the most helpful aid in the field towards a thorough study and an intelligent appreciation of the poet. It does not merely give us in their chronological order Goethe's own utterances concerning each of his works, but it supplements these by the most important remarks of his friends and critics and adds a more or less elaborate comment wherever it has seemed necessary to do so. We thus are made to assist, as it were, at the very genesis of the poet's works and are taught how to look upon them correctly by being informed how the poet himself viewed them and how he wished or did not wish them to be viewed by others. To be sure, some Goethe specialists may think much space might have been saved by merely citing instead of giving in full the many pages taken

¹ The reviewer's positive statements concerning substitution of feet and his failure to distinguish rhythmic stress from logical stress will not be universally accepted as satisfactory. J. W. B.